

9-30-1965

Two-dimensional shapes in space

LeRoy White

Follow this and additional works at: <http://scholarworks.rit.edu/theses>

Recommended Citation

White, LeRoy, "Two-dimensional shapes in space" (1965). Thesis. Rochester Institute of Technology. Accessed from

This Thesis is brought to you for free and open access by the Thesis/Dissertation Collections at RIT Scholar Works. It has been accepted for inclusion in Theses by an authorized administrator of RIT Scholar Works. For more information, please contact ritscholarworks@rit.edu.

TITLE PAGE

TITLE:

Two-Dimensional Shapes in Space

Thesis Proposal for the Master of Fine Arts
College of Fine and Applied Arts, Rochester
Institute of Technology.

Submitted by : LeRoy White Date: 9/30/65

Advisor: Fred Meyer

Approved by Graduate Committee - Date: 11/17/65

Chairman: H. J. Brennan

DEDICATIONS:

To Professor Fred Meyer for
his kind understanding,
advice, and sympathy.

To Miss. K. J. L. for her
service and patience
as model.

I WISH TO EXPRESS SPECIAL THANKS TO:

S. Leuthner
J. Sprinkle
P. Schwartzott

7/28/66

Dedication

Introduction

Philosophy, Being, and Esthetic
Materialism

Mechanistic Materialism

Dialectical Materialism

Dynamism

Activism

Essentialism

Idealism

Willem de Kooning and Being

Classical View

Two-Dimensional Shapes in Space

Proposal

Preliminary Work

Visual Reference

Exhibition

Conclusion

I Purpose of the Thesis:

The purpose of this thesis is to investigate the interpretation of three - dimensional form as two - dimensional shape.

II Scope of the Thesis:

Projected areas of reading and examination of visual reference:

Research the two-dimensional qualities of Egyptian Art, Persian Art, etc., works of Georges Braque, and Pablo Picasso.

Media and techniques of execution:

A. Free-standing shapes cut from plywood and painted with mixed-medium.

B. Other shapes developed and painted within confines of two-dimensional canvas.

Number of works to be finished:

To be determined by exhibition space

III Procedures:

The presentation of an exhibit (in the Bevier Gallery) accompanied by a written account.

IV Alternative Proposal:

The development and execution of an action painting.

INTRODUCTION

When I view the work of great artist I see not decor but
feel a way of life.

PHILOSOPHY, BEING, and AESTHETIC

.

First and foremost what a thing is is known by and through its activities. (attributive judgment)
The abilities of man to experience, interpret, and produce the artifact distinguishes him from other creatures. And, to attempt an understanding of one necessitates the study of all three. Any study of man, his nature, and artifacts which commits itself to judgments needs a philosophical structure in which to operate. And, any system of philosophy must answer the question of Being. This answer will in some way determine the systems treatment of aesthetics.
...To judge art otherwise is to say, "I know nothing about art but I know what I like"!
---mental prejudice

WESTERN SYSTEMS and BEING
(There are many)

MATERIALISM

To-be at all is to-be-material,... matter is the reality principle.

Mechanistic Materialism

Reality is considered as identically "matter", and matter is regarded ultimately as solid, homogeneous and inert particles which are united in various configurations, thus accounting for the many difference we find among things. ...Today it is largely an obsolete philosophical position, especially because of its failure to explain adequately thought and other psychic activities by attempting to reduce them to material processes of the central nervous system.

Dialectical Materialism

The dialectical materialism of Karl Marx (1818-1883), ...much more influential and much more sophisticated. Many Marxists today, although still according the primacy to matter, admit thought as a reality apart from matter. Today they tend to conceive matter, not as small, homogeneous particles, but as energy, mass, force, radiation or as an underlying mass energy matrix.

An Introduction To Metaphysics

Martin O. Vaske,

McGraw-Hill Book Co., Inc., N.Y. 1960 p.11

DYALISM

Formulated by the Greek philosopher Heraclitus (540-465 B.C.), whose doctrine is summarized in a famous remark: "All things flow and nothing remains". He rejects "being" in favor of "becoming". --To-be is to be change and the only reality is identically change.

Henri Bergson (1859-1941), French --In his view, what we call things, are beings, are intellectual stoppages of the mobile real-- so many "still pictures" of the fluid real, which the concept-forming intellect constructs to manipulate and control the real. Reality, however, is duration, flux, or change itself.

ACTIVISM

To-be is to-act.... What we call a "being" is merely a complex or collection, of activities to which we give a name; there is no "being", no substance, which acts.

ESSENTIALISM

This doctrine has taken various forms, the most important being that of Plato (429-347 B.C.).... All forms of essentialism hold that to-be is to-be-an-essence (or at least to-have-an-essence); what a thing is, is the very reality principle of a being; things are real by being what they are. According to Plato, only the universal essences...existing in a separate World of Ideas are fully real. The sensible, individual existent merely participates in the universal nature and is not fully real, being merely a shadow reality though a real shadow.

An Introduction To Metaphysics

Martin C. Vaske,

McGraw-Hill Book Co., Inc., 1960, pp. 13-15

IDEALISM

A pure idealism, or subjectivism, would identify reality with thought. For a radical idealism, such as that of the English philosopher Berkeley (1685-1753) to-be is to-be-perceived..., the entire reality of sensible objects consists in their being perceived; and if they are not perceived, they are not real. In pure idealism, the intellect produces its objects: beings are what they are because we think they are what they are; moreover, they are precisely because we think they are.

The realist, on the other hand, contends that the human intellect discovers its object, that it does not create its object.... Things are what we know they are and are when we know they are..., but our knowing neither makes them be what they are, nor does it make them be.... Rather, the human intellect is confronted by existents; it does not produce them; it discovers them.

An Introduction To Metaphysics

Martin O. Vaske,

McGraw-Hill Book Co., Inc., N.Y. 1960 pp. 9-10

WILLEM DE Kooning and BEING

FOR THE MEANS AND THE END TO BECOME ONE AND THE SAME IS THE ACT. ACTUALITY. THE REVEALING OF THE ESSENCE OF "BEING".

Valery wrote in The Esthetic Invention:

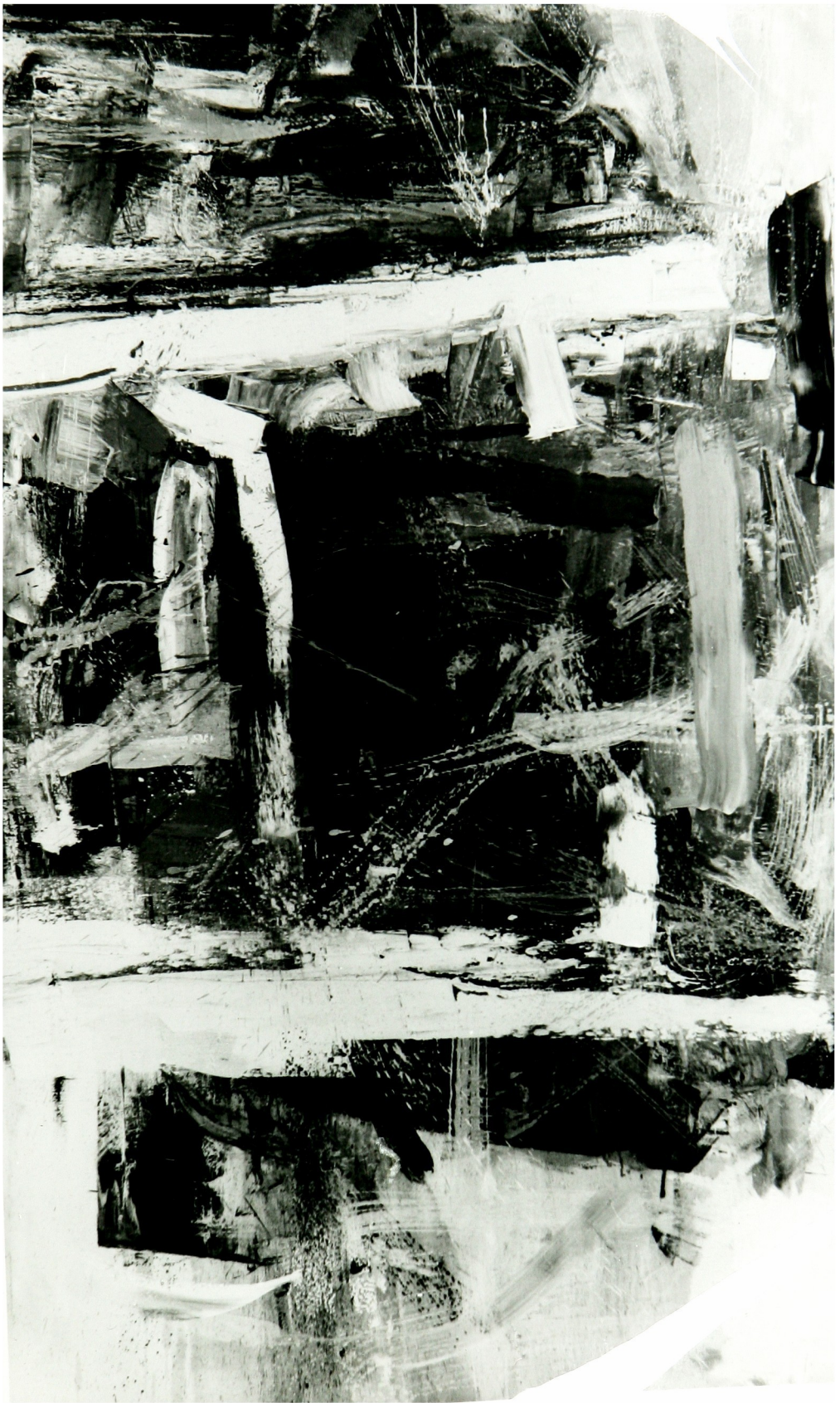
'Disorder is essential to creation in as much as creation defines itself as a certain "order." This creation of order relates both to spontaneous formations, which can be compared to those natural objects which are symmetrical or "intelligible" forms in themselves, and to the conscious act, where it is possible to distinguish and end from a means and to express them separately."

In a de Kooning it is impossible to distinguish the "end" from "means," or the "conscious act" from a "spontaneous formation". Sometimes paint is applied so that it runs or splatters.... The result is judged with calmness, patience, grasp, experience. The painting is observed from all sides; usually it is painted from all sides, too. Under examination it grows from the artist's experience like a spontaneous formation.... Hazard enters in every change of angle and brushstroke. It is not unusual for a painting to be turned upside down or 90 degrees at the last minute. The artist feels he must keep off-balance in front of his work. The picture is a bet kept riding on rolls of the dice. It can be lost at any throw. When it can no longer be lost, the picture is finished. The artist outside. And to keep his bet on the table, the most dangerous methods must be used. Peril becomes as much a part of the medium as turpentine. The means cannot be separated from the ends in the finished work.

Willem de Kooning

T. B. Hess,

George Braziller, Inc., N.Y., 1959, pp. 26-27



MATERIALIST

CLASSICAL VIEW

T. H. HUXLEY

...Unity by proper and simple use of structure.

There can be a rapprochement between science and art through the discovery of symmetry or through the imposition of order.

UNITY in DIVERSITY

Beauty, as a general rule, implies simplicity; I do not mean the simplicity of monotony, but the simplicity of unity. That which is highly and nobly beautiful always conveys an impression of balance, harmony, or rhythm; the parts, however various they may be, are related in a way which produces an intellectual satisfaction. Mind agitates the mass of sensible impressions; the inner order shines through them and appeals to reason.

"Unity in Diversity"

Charles S. Blinderman

The Journal of Aesthetics and Art Criticism

Volume 21, Fall 1962

The Waverly Press, Inc., Baltimore 2, Maryland, pp. 49-52





TWO-DIMENSIONAL SHAPES in SPACE

PRELIMINARY WORK

VISUAL REFERENCE

Rajput Painting
Introduction and notes by Basil Gray
Pitman Publishing Corporation, New York--London, MCMXLIX

Mughal Painting
Introduction and notes by J. V. S. Wilkinson
Pitman Publishing Corporation, New York--London, MCMXLIX

Rufino Tamayo
Robert Goldwater
The Quadrangle Press LTD, London, MCMXLVII

Georges Braque
John Russel
Phaidon Publishers Inc., Phaidon Press LTD, London, 1959

Stuart Davis
E. C. Gocssen
George Braziller, Inc., New York, 1959

Egypt To The End Of The Old Kingdom
Cyril Aldred
McGraw-Hill Book Co., New York, 1965

Life Under the Pharaohs
Leonard Cottrell
Holt, Rinehart and Winston, New York, 1960

Manners and Customs of the Ancient Egyptians
Vols., 1-2-3 and Supplement
Sir J. Gardner Wilkinson
John Murray, MDCCCXCVII

Picasso at Work
Photographic study by Edward Quinn
Text by Roland Penrose
Doubleday & Co., Inc.,
Garden City, New York, 1964

IFTY FILM



→ 2 → 2A



→ 3 → 3A



→ 4 → 4A



→ 5 → 5A



→ 6 → 6A



→ 7 → 7A

KODAK SAFETY FILM

KODAK PLUS X PAN FILM

KODAK PLUS X PAN FILM



→ 8A



→ 9 → 9A



→ 10 → 10A



→ 11 → 11A



→ 12 → 12A



→ 13 → 13A

KODAK PLUS X

KODAK SAFETY FILM

PAN FILM



→ 14 → 14A



→ 15 → 15A



→ 16 → 16A



→ 17 → 17A



→ 18 → 18A



→ 19 → 19A

KODAK PLUS X PAN FILM

KODAK SAFETY FILM



→ 20 → 20A



→ 21 → 21A



→ 22 → 22A



→ 23 → 23A

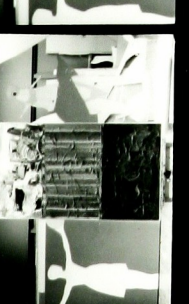
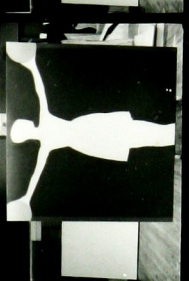
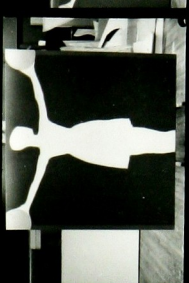
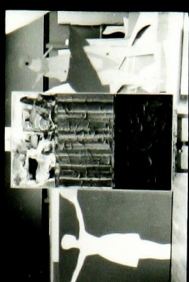


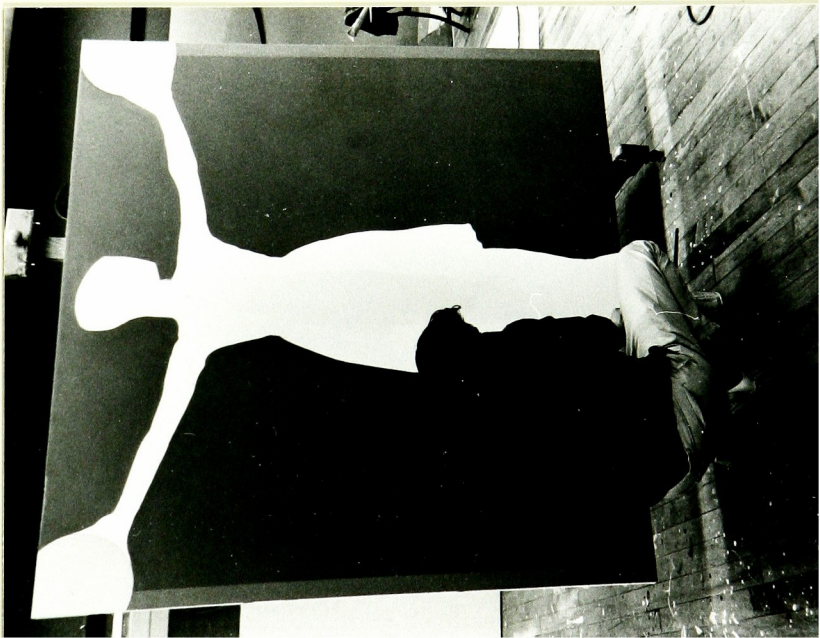
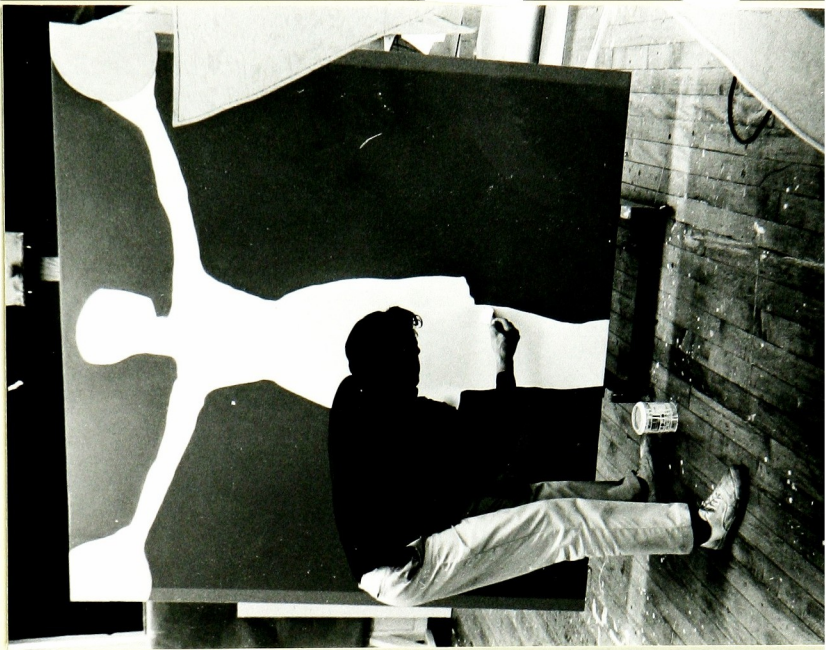
→ 24 → 24A

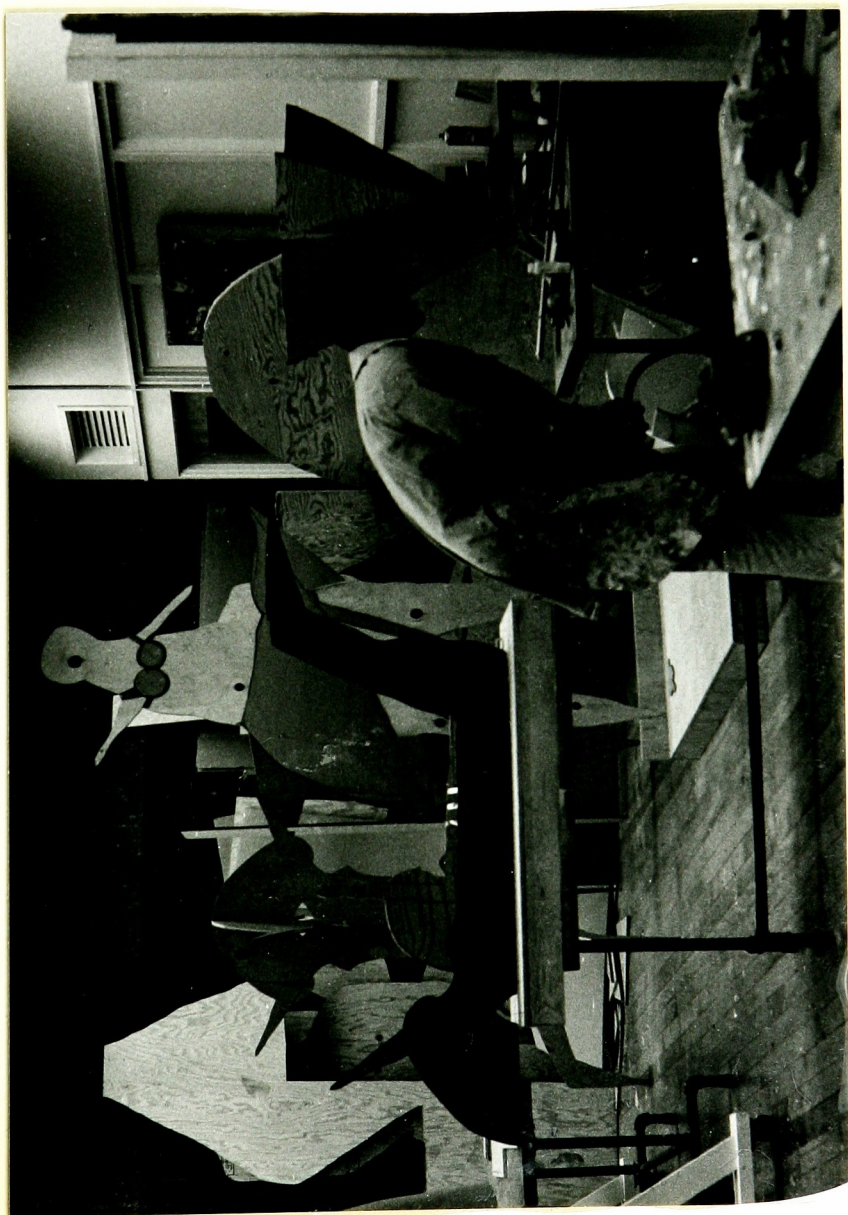
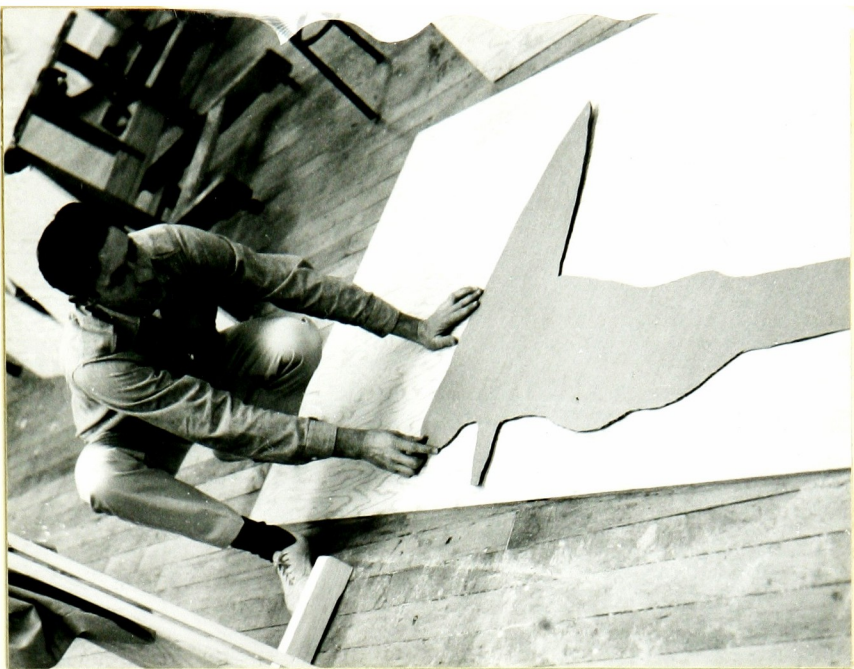


→ 25 → 25A

KODAK SAFETY FILM



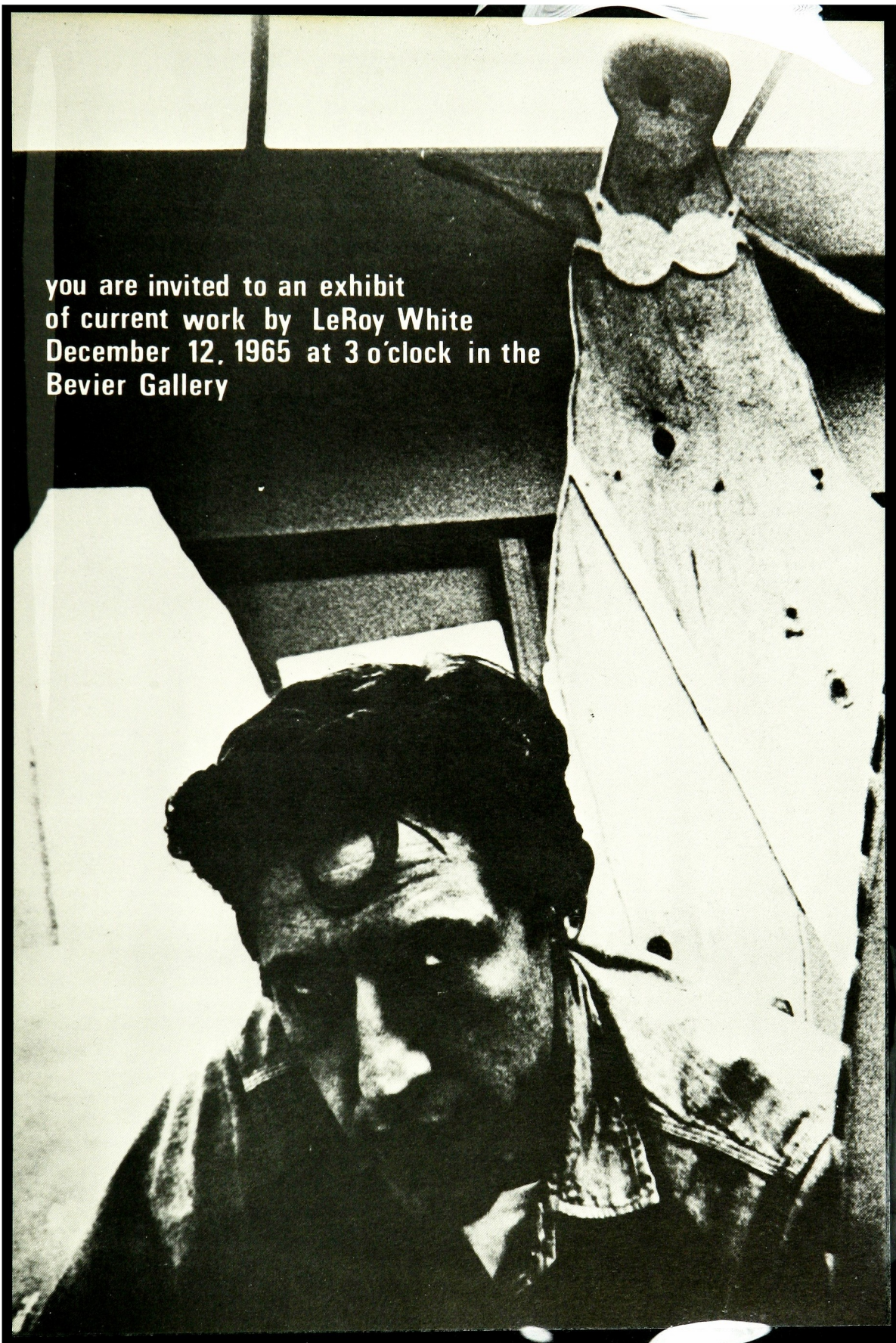


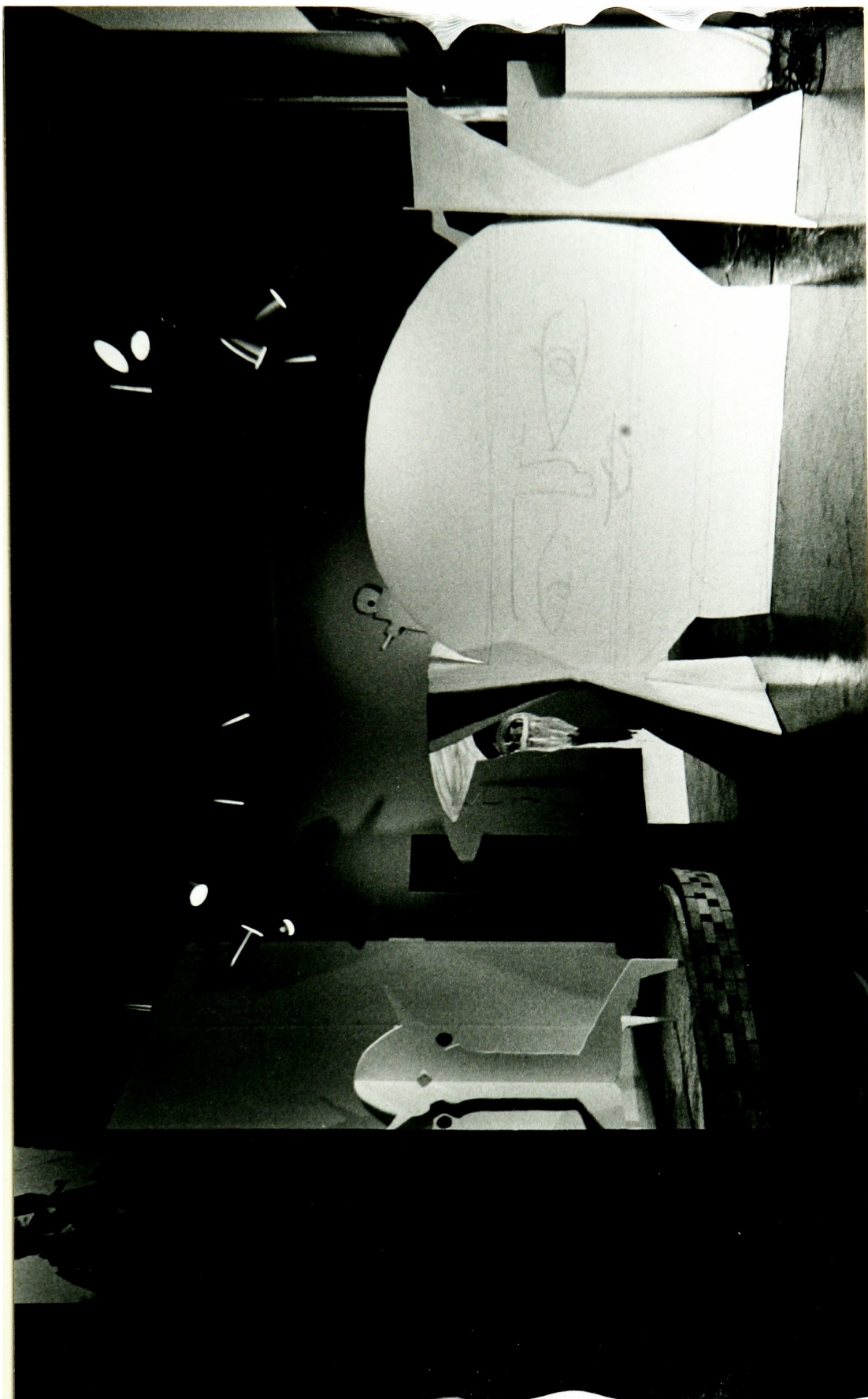


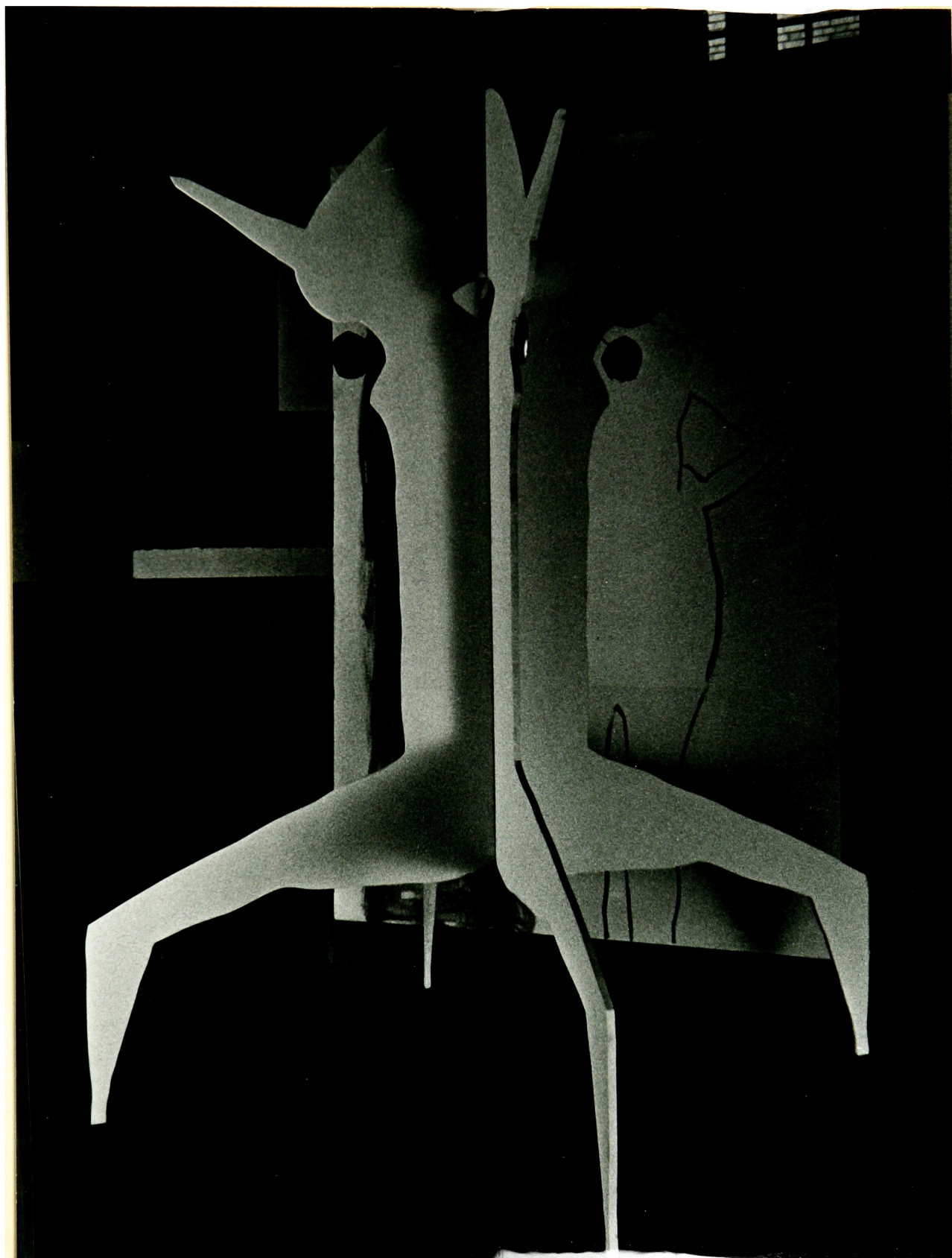


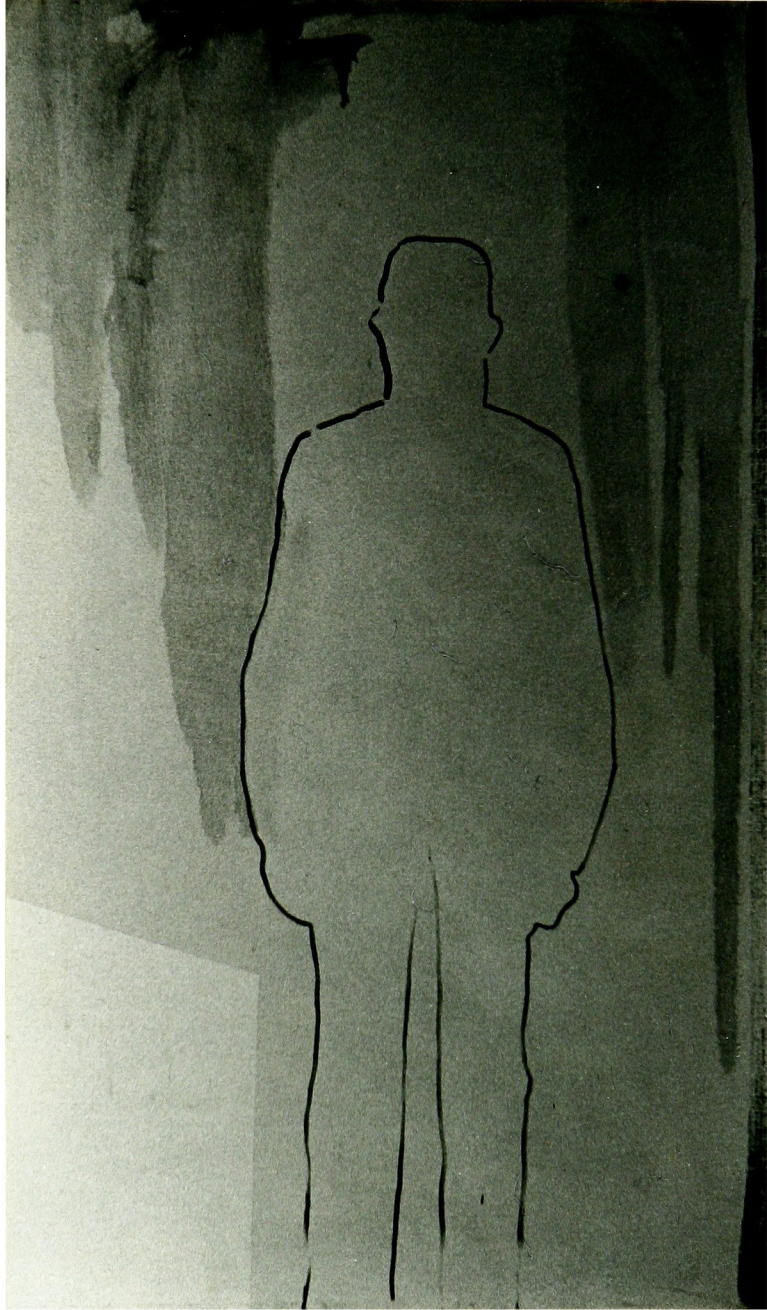
EXHIBITION

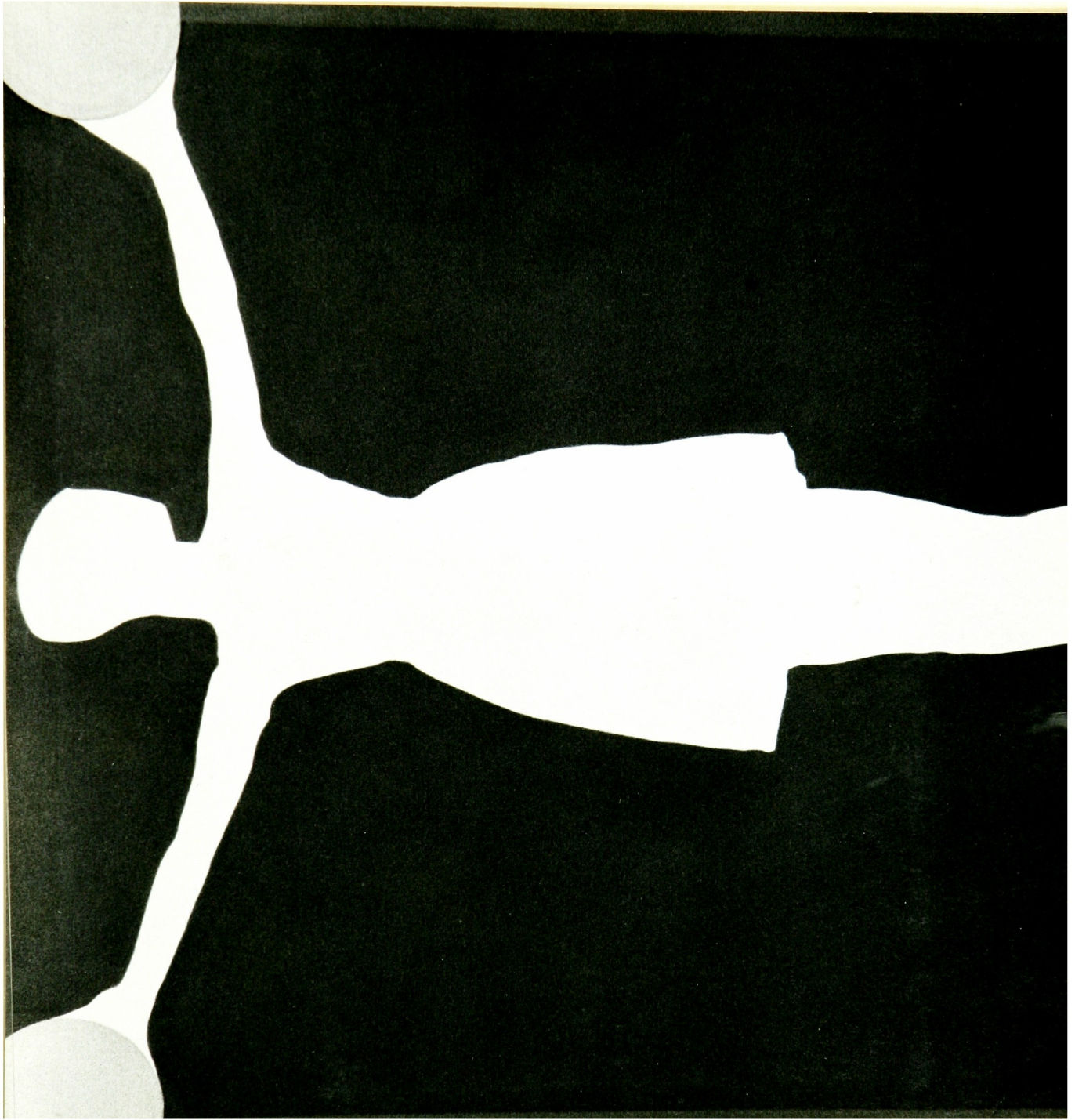
you are invited to an exhibit
of current work by LeRoy White
December 12, 1965 at 3 o'clock in the
Bevier Gallery













CONCLUSION

We must constantly forget in order to rediscover.

Art has no definition but a purpose. .

I am not sure... but if the business of science is to predict... is not the business of art to discover?

Most vocations impose upon one a system within which to operate thus limiting not men but man.

The problem with artificial systems... they produce artificial realities.

Art does not impose upon one a system in which to operate but demands that one create a system within which he can operate. It is in this manner that art is both freeing and demanding.

Rock - crushed
Rubber stamps
See schools or septic tanks
Garages (con'td)
Mechanic on duty.

I have heard the universal man shouting from the
mountain about his greatness
when a dog would not volunteer the information.

Do not block the way of inquiry.
C. S. Peirce